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E. MINSHALL.

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and Review.

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# THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW  
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Nonconformist Churches.

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DR. GEORGE FREDERICK ROOT, a musician well known in America, died last month at the age of seventy-five. Dr. Root's works have had a considerable sale in this country. They are melodious and easy, but lay no pretence of being up to the standard of the compositions of our own leading musicians. Some thirty years ago his songs "Rosalie, the Prairie Flower," "The Old Folks are Gone," and especially "Just before the Battle, Mother," were very popular, the latter becoming quite a street song. In later years Dr. Root devoted himself chiefly to writing Church and Sunday School music, and it was here he gained his greatest successes. A few of his tunes, "When He cometh to make up His jewels," for instance, which appeared in Mr. Sankey's tune book, have become intensely popular. Some of his cantatas have become known all over the world. One of his works "Triumph," is said to have brought him a profit of £10,000 within four years. Dr. Root was originally a labourer on his father's farm, but in 1838 he became a pupil and afterwards a partner of Mr. A. N. Johnstone, a Boston organist. In 1844, he moved to New York, where he became a busy teacher, and was also director of the music at the old Presbyterian Church in Mercer-street. In 1860 he started a music-publishing business in Chicago, and in the

great fire eleven years later he lost all his stock, valued at £40,000. He, however, soon recovered himself, but as he grew older he transferred his copyrights to Messrs. John Church and Sons, of Cincinnati.

A correspondent writes us as follows: "A question having arisen at our chapel as to what is the custom of the churches in reference to the organ, I thought I would ask for your experience on the matter. When the key is given to the organist does he hold complete power as to who shall be allowed to use the instrument, or is he liable to outside interference either by church or minister?" Our experience has always been that the organist has entire control of the instrument, and therefore has the power to say who shall and who shall not play upon it. An organ is a delicate instrument, and much injury can be done to it by the rough treatment of an inexperienced person. In the interests of the church, therefore, it is better for a man who thoroughly understands it to have charge of it, and so be made responsible for the proper use of it. If the church authorities have not sufficient confidence in their own organist to place this power in his hands, we should say the sooner the better they find a man whom they can trust. And, on the other hand, if a competent organist finds himself distrusted by those who have elected him to his office, he had better forthwith look out for a more congenial sphere. Between reasonable men there ought not to be any difficulty. A courteous organist would not object to an efficient player trying his instrument, if the minister or other official wished it. And surely they would not urge it if the organist objected on the ground of the inefficiency of the player. A little "give and take" on both sides should speedily adjust any little difference; but certainly the final verdict on this matter should come from the organist.

With this month's number of *The Organist's Magazine of Voluntaries* Volume II. is completed. It is now in the binder's hands, and will shortly be issued in cloth, with gilt lettering, to correspond with the first Volume, which met with so much appreciation from many of our readers. Orders for the new volume should be sent to our office as early as possible.

We have several times referred to the musical doings of the Rev. Edward Husband, the worthy Incumbent of St. Michael's Church, Folkestone. As is well known, he is his own organist and choir-master, and very efficiently indeed does he perform the duties. One Sunday afternoon last month, he had what would be termed amongst Nonconformists a Pleasant Sunday Afternoon, in connection with the Annual Cyclist Parade. To show what an all-round man Mr. Husband is, we may say that besides his duty at the reading desk, he gave an original and pithy address, he conducted the choir and orchestra in two anthems, and he played two of his own organ solos in excellent style. The organ is unique of its kind, and has been built according to Mr. Husband's own ideas. It contains drums, cymbals, imitation



of a cuckoo and other singing birds. Mr. Husband does not run in ruts; no wonder he attracts large congregations.

One of the most popular hymns of the present day is the Rev. Baring Gould's "Onward, Christian Soldiers." From *The Young Man* we learn how it came to be written. Mr. Gould says: "The hymn was written in a very simple fashion, without a thought of publication. Whit-Monday is a great day for school festivals in Yorkshire, and one Whit-Monday it was arranged that our school should join forces with that of a neighbouring village. I wanted the children to sing when marching from one village to the other, but couldn't think of anything quite suitable, so I sat up at night, resolved to write something myself. 'Onward, Christian Soldiers' was the result. It was written in great haste, and I am afraid some of the rhymes are faulty. Certainly, nothing has surprised me more than its great popularity. I don't quite remember how the thing got printed first, but I know it very soon found its way into several collections."

This hymn is a great favourite as a processional hymn, in High churches, especially where a cross is carried in front of the choristers. A story is told—though we doubt the truth of it—that a Bishop was to preach at a certain church, when this hymn was fixed as the processional. The Bishop objected to the cross being carried, and insisted upon its being left in the vestry. The Vicar was so indignant that, by way of protest, he instructed his singers to sing as follows:

"Onward, Christian soldiers,  
Marching as to war,  
With the Cross of Jesus  
Left behind the door!"

### The Service of Song.

THERE is no reason why pulpit and choir should be set in antagonism to each other, though it must be admitted that the development of power in the one has a tendency to depress the influence of the other. This arises in either case from a forced separation of the functions of the pulpit and the choir from that of the congregation in the act of public worship; where the congregation are more than mere listeners, sitting under the preacher, and become inspirers stimulating his power, the musical part of the service will at least become hearty and so capable of elevation, enrichment, and refinement; where the choir cease to perform to the congregation and become the leader of it, as a soloist to a chorus, the effect is to rouse the preacher to a warmer treatment of his subject and clothe his words with the glow of emotion. The cultivation of the choir as something else than an independent body for producing harmonious sound, as giving the keynote and sustenance to the voice of the congregation, is the object to be aimed at in all its training and arrangement; its office is not to display itself, but to lead

others; for in church music the audience is not the assembly; the audience is God.

It is certainly not easy to combine the voices of hundreds in common praise, without some discipline, drill and effect; and the difficulty is increased by the narrow and contracted views which most ecclesiastical architects take of their duty; the eye says to the ear, I have no need of thee; and the result is that church buildings become beautiful to look upon and horrible either to speak or to sing in. The old barn-like structures were infinitely preferable for public worship to the modern abortions of intelligent design that only content the eye, while they crack the voice of the preacher and send the voice of the choral performers murmuring among the rafters. A church building is not a spectacle; it is not even a place for spectacles, though it used to be; its essential nature is an auditorium, and its first aim should be to give the minister a hearing, its second to give the choir command of the congregation. This cannot be done without some attention to acoustics, the place of which optics have been allowed to usurp; it is the height of folly to suppose congregational singing can be secured if no regard is paid to the laws of sound in the location of the choir, which ought to be neither in a loft nor in a pit. When galleries run all round the building, it is not an absolute fault to place the singers at either end, the sides will carry the sound; but this is preposterous when the side galleries are abolished. Then the place for the choir is near the pulpit, which has to be set at an acoustic advantage; and as the singing voice is more penetrative and soars more easily than the speaking voice, the level of the choir should be somewhat lower than that of the pulpit.

Nevertheless position is of small importance compared with power; and power does not mean volume of sound, but certainty, precision, and quality. A single precentor is better than a large choir whose voices produce but a jumble or a jar. The requisite is a combination as the voice of one man, and that voice steady, accurate, and melodious. Command is necessary to secure these results, and the choirmaster must wield an authority as indisputable as a captain on the field of battle. His post is a despotic one, and the moment the choir rules him, that moment he and the choir and the singing are all lost. The exigencies of pleasing some people will be very heavy upon him, but there is no hope of success unless he grasps with a firm determination the baton placed in his hands. He must guard the gates of the choir and admit none that have bad voices, however qualified by musical education; and when voices break or fail they must be mercilessly weeded out; this is a counsel of perfection, and the master who does it will be praised, but not envied. Practices must be held regularly under stringent conducting, and members must attend them or lapse into the congregation; nothing else will secure a proper blending of the parts and a precise rendering of time and tune and tone.

It is perhaps a musical heresy, but we hold very strongly that glees are better than anthems as a means of making a choir efficient in singing hymns, paraphrases, and psalms; they encourage brightness, crisp-



ness, and a mellifluous lilt which are of primary use; when these are attained the graver and richer music of anthems may be used for further training. There is another reason for the preference given to glee singing as a means of training that it shares with ballad singing the indispensable advantage of preserving the words from being drowned under the notes, the sense is only sustained by the music. It is the perilous temptation of all church choirs to think, if they know a tune, they can sing it to any hymn that it suits. The words of the hymn are treated as having neither character nor individuality of their own; if only the syllables of the metre match the notes of the score all will go right; this is a persistent blunder that must be eradicated. The thought, feeling, phrases, and words of a psalm or hymn vary from line to line; it is the very business of the music to give expression to each modulation in the sense; and this cannot be done if the choir-master does not study the words to catch the changing thought of the poet, and if the choir by practice, which alone will do it, is not taught the interpretation by "going over" the said hymns as often as over an anthem. To make this dull drudgery pleasant it must be made successful. This success is absolutely impossible without the co-operation of the minister. This is a ticklish matter; only it is not interference which is required of him, but simply an avoidance of neglect. He should, as a mere matter of keeping his engagements punctually like a gentleman, either send the hymns in before the practice or let the choir choose them; if he cannot choose them before the Sabbath morning he ought not to choose them at all. But his choice, if made punctually and carefully, will have a distinct influence in creating a sense of responsibility and of religious obligation among the chief singers of the church; it will deepen the consciousness that the work of the choir is held of importance by those who lead the worship of which it is to be part; and, from this point of view, there is something to be said for the custom in some churches of the minister and elders holding a short orison in the choir vestry before entering the church, and then entering together, as if sharing in the solemn leadership of the worship of the sanctuary. This hallowing of the choral element by devotion is at the very heart and centre of choral usefulness; much musical blundering will be atoned for if there be melody in the singers' hearts.

There was some sense in the old minister's grumble, "I would rather hear the grating of a cart wheel than hear the praises of God from unconsecrated lips." But it is not without record that a share in the service of song has often been a means of grace to those who have taken that share. "Music is well said to be the speech of angels; in fact, nothing among the utterances of men is felt to be so divine. It brings us near to the Infinite; we look for moments across the cloudy elements, into the Eternal Sea of Light, when song leads and inspires us."—*Christian Leader*.

THE Vicar of Barking has inaugurated a new movement. He opens his grounds to the public on Sunday afternoons, and after a performance by the local band, he gives an address.

## Impersonality in Church Music.

By R. HUNTINGTON WOODMAN.

AN important feature of church music, which should be borne in mind by choir singers who propose to discharge their musical duties in a thoroughly conscientious manner, is the impersonal character of the music performed in church.

A natural tendency on the part of organists and singers is to forget, in the performance of their respective parts of the musical service, that they are in their positions for a quite different purpose than to exhibit their artistic abilities. Of course it is impossible to entirely disassociate the idea of performance from the rendition in church of anthems, quartets, and solos; but just so far as this is done, just so far does the music take on the character of true church music.

Choir members are not the only ones prone to regard music in the church as a mere performance. Congregations frequently retire from the church talking of "How well Miss Soprano sung to-day," and thinking very little about the real meaning of that solo. These are facts bearing upon the condition of and the atmosphere surrounding church music. This condition cannot be changed at once, but only by a slow and gradual process. If a few churches each year, when making changes in the personnel of their choirs, would place their music and their choirs in proper relation to the other parts of the service, the reform movement would spread more and more rapidly. It seems to be pretty well understood that something is wrong with the music in many churches, but the remedy is not so fully appreciated as it might be.

If those churches in which the music is regarded simply as an ornament can eliminate the personal element from the choir in their singing and the congregation in their listening, they will accomplish the greatest step towards making their music what it should be—a religious power.

More of the personal element will be found in churches having quartet choirs than elsewhere. In the nature of the case individualism will assert itself. A disproportionate amount of solo work where there is a chorus choir will also create a tendency towards personality. Solos have their place, but they are doubtless more in keeping with churchly dignity when they appear incidentally in an anthem. Organ solos seem to lack the personal element more than vocal numbers, and it is comparatively easy for an organist to sink his personality in his instrument. Yet many organs are played in church in a way which attracts more attention than is proper. "Crazy combinations" and bizarre effects are entirely out of place, and serve to degrade both music and musician.

Earnestness of purpose should be a necessary qualification in every organist and choir-singer. Their great ruling purpose should ever be to play and sing for religion's sake. Co-operative respect should be given to the choir by each and every member of the congregation, including the minister. We firmly believe that true church music can be had in any church that will set about getting it in the right way.



### Music at the Congregational Church, Folkestone.

ONE of the most attractive seaside resorts on our southern coast is Folkestone. The sea is very open, and from the massive cliffs a grand view is obtainable. If rural walks are desired, in the country at the back will be found many a quiet nook and pretty glen. During the last few years the sea front has been very much improved. What used to be a howling wilderness in front of the Marine Parade has been turned into a beautiful garden, and the cliffs now have many well-kept paths, along which visitors may roam to their hearts' content. In this respect the Corporation has been wise. But whether it provides sufficient other attractions is a question just now causing considerable comment in the town, and especially in the Town Council. Some maintain that a permanent band and other features of that kind should be provided, and thus attract more visitors to the town; but others are of opinion that the increased expense would not be covered by an increased number of visitors. From appearances and from information gathered from various sources, this seems likely to be a burning question at the next municipal election.

Folkestone is well provided with churches and chapels. Among the former there are several where good musical services may be heard, and which naturally attract large congregations. The Wesleyans and Baptists have good buildings, but amongst the Nonconformists no doubt the Congregational church is *the* place of the town. Situated at the end of Tontine Street in the

centre of the town, it is within easy reach of all parts. It is Gothic in style, and is nicely fitted up, being altogether a very comfortable place, capable of seating about 1,200 persons. There is a gallery at the end of the church, and another on one side over the side aisle. The latter gives the place rather the appearance of a "pig with one ear," but a similar enlargement was impossible on the other side owing to the adjacent street. The chancel is very tasteful in design, and at the foot of the right-hand column is the handsome stone pulpit.

The minister is the Rev. A. J. Palmer, a preacher well known far and wide for his intense earnestness and eloquence. "Palmer of Folkestone" is an expression frequently heard in Congregational circles all over England. We are not surprised to know that some people make Folkestone the place for their summer holiday in order that they may enjoy the pulpit ministrations at the Congregational church. This is abundant proof of Mr. Palmer's popularity. For twenty-five years he has been at work here, and never was he more beloved by his faithful people than at the present moment.

Some ten years ago an organ—an excellent two-manual instrument by P. Conacher and Co.—was placed in the side aisle. Mrs. Longley (whose likeness we give) has been honorary organist from the first, and has worked away until she has gradually made herself a very efficient player. The honorary choirmaster is Mr. F. C. Lepper, who has held this position for many years. He is an enthusiast, and works not only with earnestness, but with ability and with much success. We are glad to know that the services of both of these devoted workers are greatly appreciated by minister, deacons, and people, and that periodically they are suitably acknowledged. The choir is composed of about twenty-five members. They have sweet and refined, if not very strong, voices. A choir practice is held once a week, but owing to business and other engagements attendance is somewhat irregular.

We had the pleasure of visiting the church on the occasion of the Sunday School Anniversary Service early in August. The church was very crowded (as it always is, especially in summer), many of those present evidently being visitors to the town. About a hundred children were seated in the chancel, and they joined very heartily in the hymns, which were very appropriate for the occasion.

After a voluntary, tastefully played by Mrs. Longley, the hymn 755 in the Congregational Church Hymnal, "Jesus is my Shepherd," was sung with much vigour. It struck us that a slight *rall*, at the end of each verse would have been an improvement, and a little longer pause between the verses would have given the congregation more breathing time.

After the first Scripture lesson, "The Strain Upraise" was chanted. Chanting has only been introduced into the church within the last few months, so we cannot expect it to be perfection yet. It takes time—a long time—to get a large congregation to chant well, and when the congregation is composed

of people from many places of worship where pace, etc., differ, the difficulties are largely increased. This chant did not run very smoothly for a verse or two, but went better afterwards. The trouble was in the reciting note, for the people were not together. We have always found that the organ can greatly help the people to chant clearly if the punctuation marks are observed by the organist. As a general rule (there are exceptions, of course), we advocate the right hand being taken up for a second at every comma, both hands at a colon or semi-colon, and feet and hands at a full stop, in all recitation passages. This plan keeps the congregation together. Another difficulty with congregations is to get them to put the accent on the right word, even where that word is distinctly marked for their guidance. For instance, in the phrase,

"Now from *all* men | be outpoured,"

"all," and not "men," is the accented word, but as at many other places so at Folkestone the accent was placed on *men*.

The second lesson was followed by the hymn (No. 617), "Jesus, King of Glory," which was well sung. After a prayer another hymn, No. 569, "March on, march on, ye soldiers true," to Barnby's inspiring music, was sung. It is rather long, especially with the repetition of the chorus after each verse. The people did not know it very well at first, but they quickly got hold of it.

Before the sermon Mr. Palmer announced that the offertory would be devoted to the Sunday School funds, and as about 1,200 scholars were his clients that day he pleaded earnestly for liberal contributions. The text was "The parting of the way," upon which Mr. Palmer founded a most practical and telling address to the elder scholars. His illustrations were most apt, his eloquence of a high order, and his appeals most impressive; old and young alike listened to every word with great interest.

During the offertory, the choir sang very creditably Barnby's effective anthem, "Break forth into joy," Mrs. Longley accompanying with excellent judgment.

The closing hymn was "Jesus, the children are calling," which fitly ended the day's proceedings, and Mrs. Longley played the people out with an effective rendering of a chorus by Haydn.

We would suggest one alteration which would, we think, be helpful to the music. At present the choir sit near the organ, and do not face the congregation. Moreover, they are somewhat cramped for room. Would it not be better to place them in the chancel, as they could then face the people, and being a little raised, would be better able to lead the singing?

The service was altogether enjoyable and instructive. The church is to be congratulated upon having a man of Mr. Palmer's capabilities to lead them, and he is happy in having around him a thoroughly devoted people who love and esteem him and encourage him in his work.

## Passing Notes.

THE proposed lowering of our English musical pitch reminds one of some curious details in the matter of fixing a uniform standard at different times and in different countries. The late Mr. A. J. Ellis and others have shown that at one period two standards of pitch co-existed, one pitch being used for sacred music, the other for secular music. This was particularly the case in Germany; but judging by the music of Purcell and other composers of his day, the anomaly would seem to have existed in England as well. Much of Purcell's sacred music, as Dr. Hullah once pointed out, indicates very clearly the use of a pitch much higher than what might be called the "secular" pitch of the time. The notation, even to the eye, looks extravagantly low, and there are many passages which would be quite beyond the reach of the majority of bass voices even at our present pitch. With the secular music of Purcell and his period it is just the other way about. There is therefore no reason to doubt that in the last years of the seventeenth century the church pitch was much higher than the chamber pitch, and the chamber pitch was pretty nearly a minor-third lower than it is now. The practical inconvenience of having two standards of pitch was, however, speedily found out; and it is this practical inconvenience, coupled, of course, with a regard for the voices of singers, which should now urge our leading musical authorities to adopt the Continental pitch. The great difficulty lies in the adaptation of certain orchestral instruments to the proposed change. The brass could, as a rule, be altered at a trifling expense; but nothing can be done with the wood wind. To change the pitch would thus involve the sacrifice of all the present clarinets, flutes, oboes, and bassoons. And then there is the question of our concert, hall, and other organs. They would have to be adapted to the new pitch, and some idea of the cost may be inferred from the statement made to me by Mr. Lewis that it would take £1,000 to alter the Albert Hall organ. But these difficulties, though serious enough, are not insurmountable, and as our present pitch must be lowered sooner or later, the matter ought to be dealt with without further delay.

A delightful little book, entitled "Fifty Years of Church Music," by the Rev. W. E. Dickson, the Precentor of Ely Cathedral, has just fallen into my hands. Half a century ago Mr. Dickson earned for himself the title of "King of Precentors," and his reminiscences extend over a period of sixty years. Born in 1823, he has of course seen many changes in church doings—changes which amount to almost a revolution in the performance of church music. He tells us that the decade ending with 1830 was particularly barren and dreary. At his native Richmond (Yorks.) he says that "our highest flights reached no loftier elevation than Hargreave's setting of 'Vital spark of heavenly flame,' and Jackson's *Te Deum*." Once a year, when the North York Militia were quartered in the town, and



came to church with their band, the congregation were treated to Luther's hymn, with trumpet *obbligati* between each couplet of verses. One of the instruments in this band was the now obsolete serpent, regarding which Handel had his little joke. All the drums were of the old long pattern, more sonorous than their modern successors. The doubtful taste of some singers seems to have been as noticeable in those early days as it is now. We are told that at one of the York Minster festivals Catalani declaimed the passage, "And though worms destroy this body" in the *Messiah* with an expression of countenance and a perceptible dramatic shudder, implying disgust or repulsion. Curiously enough, "Comfort ye" and "Every valley" were at this same festival given to the lady, although Braham, the great tenor, was then in his prime. Mr. Dickson has a charming little picture of J. B. Dykes in connection with the Cambridge University Musical Society, 1843-46. Dykes was "conductor, pianist, pleasant singer of old English ballads—in short, the 'handy man' of the society." There are some interesting reminiscences and anecdotes of S. S. Wesley, James Turler, Braham, Henry Russell, and other musicians of the period, for which my readers will, I hope, consult the little book itself.

A translation into English of M. Widor's preface to Pirro's "L'Orgue de Jean Sebastian Bach" has just been made by Mr. Philip Hale, of Boston. It shows again how very strongly the eminent Frenchman objects to the common habit of English organists of leaving the pedal sounding after the hands have been removed from the manuals. Organists who do this should, in M. Widor's view, be published as criminals, held up to contempt. There should be, he remarks, the greatest exactness on the organ as in the orchestra; the ensemble of feet and hands is rigorously necessary whether you attack or quit the keyboards. All tones placed by the composer in the same perpendicular should begin and stop at the same time, as obeying a conductor's baton. What would a conductor say if, when he had given the final beat, the third trombone continued tranquilly to hold his tone? Yet you find here and there, "some unfortunate who keeps his feet on the pedals and forgets that they are there, although the composition was over long ago." Such an one was the old viola player at the opera, who always fell asleep at the beginning of the fourth act and was roused by his good-natured companions at the end of the performance. It was a tradition. One fine day there was a change in the management; the tradition was also changed; it was forbidden to awaken him. They were singing *Le Prophète*. Neither the orchestral din, nor the overthrow of the palace by shocks of dynamite, nor the noise of the players and the audience leaving the hall disturbed his dream. When he opened his eyes in the black darkness he thought he was in the shades, like Orpheus, and, endeavouring to get out, he ran his lowered head into the drums, which burst. The next day they allowed him to demand the position of retirement. The little story is M. Widor's; he thinks its moral is plain, for he quotes it without remark.

Referring to the "arpeggio-non-legato" style of some organists, Widor notes the following interesting point. In all the gigantic works of Bach, he says, you will find only two or three passages, two or three measures, that outstrip the hands' ability of extension. "Now marvel at the art of the fine old fellow. A moment before, a moment after, rests are cunningly introduced, so there is time to push in and then to pull out the pedal sixteen feet, and you can play with pedals coupled to keyboard the notes impossible to play strictly legato with the fingers alone." With these few exceptions, justified fully by the "walk" of the parts, Bach's works are admirably written, looked at from this, as from other points of view. Coming to some matters of technique, Widor says that for the organist to be master of himself he must "abstain from useless motions, shiftings of body." A good player "sits upright on his bench, bending a little toward the keyboards, never resting his feet on the framework of the pedals, but letting his feet just touch the pedals, heels and knees each rivetted together, so to speak." The foot "should not attack the pedal perpendicularly, but from behind and advancing, skating a little, and noiselessly, the toe to one or two centimetres of the black keys." Such are some of the thoughts of Charles Marie Widor, pondering his art.

Many church musicians who have used his popular cantatas and services of song will regret to hear of the death of the American composer, George Frederic Root, which took place on August 6th, at Bailey's Island, Maine. Dr. Root was here in 1851 and again in 1886, when he was the guest of Mr. Spencer Curwen. Soon after his return in '51, Jenny Lind, under Barnum's management, was taking America by storm. "I heard the first note she sang in the States," said Root, "and the last." Barnum, he continued, "had manufactured public opinion, and wrought expectation to such a pitch that I believe nothing short of an angel descending upon the platform would have satisfied many of the people. You can hardly imagine the state of things, for when Jenny Lind's first note sounded, and the people found her voice was human, there was perceptible disappointment. A more trying situation for a singer can hardly be imagined. Of course, from the first moment she won steadily, and at the end of the concert everybody was in raptures." At one time Dr. Root was threatened with softening of the brain. He cured himself by lifting weights. He began with 300 lbs. and worked up to 1000 lbs., practising for ten minutes every morning. This exercise had a great effect upon the circulation, and restored the balance of the system. Root's most popular composition is the song "Tramp, tramp, tramp, the boys are marching," published during the American Civil War. He was a voluminous writer, and his works include several books on the theory of music.

J. CUTHBERT HADDEN.

THE continuation of "The Prize Violin" is unavoidably held over till next month.



# Popular Anthems

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## THREE INTROITS.

O Lord, my God.

I Kings VIII, 28.

Ernest H. Smith F. R. C. O.

Lento sostenuto.

*p* *mf*

O Lord, my God, O Lord, my God, hear Thou the prayer Thy

*p* *mf*

ser - vant pray - eth; Have Thou re - spect un - to his prayer; O Lord, my

*cresc.* *mf*

*f* *p* *cre - scen -*

God, hear Thou the prayer Thy servant pray-eth; Hear Thou in heav'n, in heav'n, Thy dwelling

*f* *p* *in heav'n, in cre - scen -*

*- do* *f* *dim.* *f* *dim.*

place, and when Thou hear-est Lord for - give, and when Thou hear-est,

*- do* *f* *dim.* *f* *dim.*

*p e rall.* *pp molto rall.* *ppp*

Lord, for - give; O Lord, for - give, O Lord, for - give. A - men.

*p e rall.* *Ped. pp* *ppp*

The small notes are for Organ only: this Anthem may be sung without accompaniment.

# Lord of all Power and Might.

E. Minshall.

*ff* Lord of all power and might, *mf* Who art the au - thor and giv - er of

*ff* *mf*

*cresc.* all good things, graft in our hearts the love of Thy Name, graft in our

*cresc.*

*dim.* hearts the love of Thy Name; *p* in - crease in us true re -

*dim.* *p*

*cresc.* - li - gion, nou - rish us with Thy goodness, and of Thy great

*Slower.* *p* mer - cy keep us in the same, thro' *pp* Je - sus Christ our Lord. *rall.* A - men.

*p* *pp*

# The Lord is gracious.

Ps. CXLV, 8, 9.

Andante.

Ernest H. Smith F. R. C. O.

Org. *p*

The Lord is gra-cious, and full of com-pas-sion, the Lord is

the Lord up - hold - eth all that

gra-cious, and full of com - pas - sion; the Lord up - hold - eth all that

the Lord up - hold - eth all that

fall. UNIS. *f*

fall, the Lord up - hold - eth all that fall; The Lord is good to all, The Lord is good to

fall. UNIS. *f* Org.

all, and His mer - cies are ov - er all His works, the Lord is

Org. *p*

good to all The Lord, The Lord is gra-cious, and full of com -

dim. *pp*

pas-sion, His ten - der mer-cies are ov - er all His works A - men.

*mf* *rall.* *e* *dim.* *p*

*mf* *rall.* *e* *dim.* *p* A - - men.





## Short Chemes.

### THE OLD TROMBONE STORY.

"WELL, now, we've got on to music stories," said an ex-manager, "there occurs to my mind an amusing incident that happened in the orchestra during my management years ago. Our musicians, like those of most places of amusement, were allowed to send substitutes when they could get a good outside engagement for a night or so. At the time of which I speak we had two trombones, and were playing an overture in which there was a beautiful duet for those two instruments. Our first trombone-player, having accepted an engagement to play for a ball, found it impossible to obtain a substitute, and, as a last resort, determined to employ in that capacity a young friend of his who couldn't play a note.

"All you have to do," said the trombone wrestler, "is to watch what the other trombone-player does, and imitate his movements. As there are two trombones, the silence of one will never be noticed."

"Thus instructed, the youth came to the theatre and took his place in the orchestra with much trepidation. The overture progressed smoothly to the duo for the trombones. The other instruments ceased. The leader beat time for the duet with his bow, and so accustomed had his ears become to the familiar sounds, that he did not notice their silence for several seconds. Then he turned to see what the silence meant, and beheld the two trombone-players with their hands frantically grasping their instruments, their cheeks distended, and their eyes fixed upon each other with an expression of the wildest agony and despair. The fact was that the second trombone-player had also sent as a substitute a young man who couldn't play, and had also instructed him to watch and imitate the other wind-jammer."

### WHO WROTE THE "TWELFTH MASS"?

THE old question of the authorship of what has come to be known as Mozart's Twelfth Mass has again turned up. While it seems a pity to deprive the village organist of the notion that he is doing homage to the composer of "Don Giovanni" by frequent Sunday performances of that long-suffering Gloria, I fear it must be admitted that Mozart has no more to do with the so-called Twelfth Mass than with the "Pirates of Penzance." The Mass was first published in 1816 by Simrock, at Bonn. It then bore the number vii., and the present number was given to it by Novello when he published it later on. It has been rejected as spurious by Otto Jahn in his monumental "Life of Mozart": and it finds no place in the recently completed edition of the master published by Messrs. Breitkopf and Härtel. Even from the first the authenticity of the work was disputed. It was pointed out that in Mozart's time there was an inflexible law that there should be no heterogeneous change of keys—that most of the movements should be in the principal key; that the first and last keys must be always the same, and that it was mere heterodoxy to have such a succession as G and F. The movements in the Mass, so far from showing

agreement with these laws, carry on a flirtation with the gamut. The orchestration, too, is not in Mozart's style—especially the treatment of the bassoons. And so we come back to the paradox that Mozart's Twelfth Mass is not Mozart's at all.

### PURE TONE.

(1) PURE tone is the tone in which no disagreeable, extraneous sound is heard. Among the disagreeable elements which may be combined with tone are breathiness, harshness, and a sound of rigidity or straining.

(2) Impure tone is partly due to carelessness of utterance, or to a lack of refinement in one's perceptions; but among those who make special use of the voice, it is principally owing to the fact that voices are generally trained under too great pressure of breath, and so never acquire exact placing. The voice is not a delicate organ as to its tissues; they are exceedingly tough. But its adjustments are delicate, or at least minute; and, muscularly, the vocal organs in the throat are no match for the muscles which expel the breath. If these throat-adjustments are to be so made and habituated that the voice is flexible as to its shades of colour and pure as to its tone, the breath must be much better controlled than it usually is, especially in the earlier stages of voice-building. The question of *what* controls the breath, whether it be diaphragmatic, abdominal, or clavicular control, is of secondary importance to this. All ways of managing the breath are not equally good; but almost any way may be made successful in avoiding the throaty, guttural, harsh, hollow, strained, thick, or breathy sounds which make tone impure.

(3) Among elocutionists and singers who use the voice habitually in large places, an absolutely pure tone is almost never heard throughout the compass. In the ordinary conversation of refined people, pure tone is the rule rather than the exception.—FREDERICK W. ROOT.

### ALL HAIL THE POWER OF JESUS' NAME.

ONE of the sacred poems which the Christian world fully appreciates, and which it can never permit to grow old, is

All hail the power of Jesus' name!

The author of this world-famed, soul-inspiring, heart-lifting poem, Edward Perronet, was of French extraction, but was born in England in 1726. His education was acquired mainly at Oxford. He was born and reared in the Church of England. With a critical, and perhaps sceptical mind, he published a work entitled "The Mitre," in which occurs this note respecting a contemporary book: "I was born, and am like to die in the tottering communion of the Church of England; but I despise her nonsense! and thank God that I have once read a book that no fool *can* answer, and that no honest man *will*." It was a keen, caustic and satirical arraignment of the body of the times.

Perronet finally joined heartily in the reform movement instituted by the Wesleys, and was a co-labourer with Charles, sharing in the persecution that every-

where prevailed. Referring to his treatment at Bolton, John Wesley says: "Edward Perronet was thrown down and rolled in the mud and mire. Stones were hurled and windows broken."

It is related that John Wesley was very anxious to hear Perronet preach, but the latter was equally careful not to afford the opportunity. After closing a meeting, Wesley announced, without consulting his friend, that the next Sunday evening Perronet would preach at the same place. Unwilling to disobey, or show disrespect, Perronet responded; but suspecting that Wesley might be secreted in the audience, he arose and announced that he would give the audience the greatest sermon ever delivered. He simply read the Sermon on the Mount, and dismissed.

Later, however, he broke away from the severe restraints and exactions which Mr. Wesley's management of affairs imposed, and became an Independent. He was a passionate, impulsive, and self-willed, but, withal, an exemplary man. He died January 2nd, 1792, and was buried in the Great Cathedral.

His reputation rests upon "All hail the power of Jesus' name," and yet he wrote a number of other poems.

### Phenomenal Voices.

THE singing in Russia—that is, in the Russian Church—is confined entirely to men. All the monks are singers. For a thousand years Russia has been searched for the best voices among the monks, and they are brought to the most important centres. As no person can become a priest in Russia who is not the son of a priest (the parish priests being married) in nearly all the training has gone on from age to age.

Bass voices in Russia are of extraordinary depth, some of them so deep and powerful that they have special parts assigned to them an octave below the real part. These are called "octavists." Most of these bass voices come from North Russia. It is an interesting fact bearing on climate that contraltos of unusual depth and resonance are found in that part also.

The Imperial Chapel in St. Petersburg has a choir (the finest in Russia) of one hundred and twenty voices. The members of it have no other business, and preserve their voices with the utmost care. Every day they study vocalisation for an hour and a half under Italian masters; besides this they receive regular instruction in church style under native teachers.

No church music in Russia can be printed or performed until it has first received the sanction of the proper authorities. The general church chants in Russia are akin to the Gregorian, being unbarred melodies destitute of rhythm. There are eight of them in use, which are changed every week.

Von Moltke, the great German general, recently deceased, was a connoisseur of music, and he asserted that "the music of the Russian Church is as far removed from the meagre hymns of Protestantism as from the operatic music of the Roman Catholic Church." We have lost no opportunity to hear the best music the cathedrals and churches of all religions have to offer, including the Jewish synagogues, and have never heard

anything so distinctive, impressive, compact and massive, nor any single basso equal to that of the priest who was celebrant at the memorial service to Peter the Great, in St. Petersburg, or (excepting Mme. Albani) a contralto equal to that of a woman who sang in the Russian Convent on Mount Tabor, in Palestine. —*Christian Advocate.*

### LONDON MISSIONARY SOCIETY CENTENARY CELEBRATION.

SATURDAY, July 27th, was Children's day at the Crystal Palace. In addition to the permanent attractions, there was a missionary exhibition, besides brief addresses, dissolving views, etc., and above all a service of praise on the Handel Orchestra at 4 o'clock, conducted by Mr. Luther Hinton, with Mr. Horace Holmes as organist. The music was selected from the Centenary Missionary Hymnal, edited by Rev. Stanley Rogers. Earlier in the day a Sunday-school Choir Competition took place in the Concert Hall, at which Messrs. Hinton and Holmes adjudicated. The competition was open to any Sunday-school Choir of not more than twenty-four scholars (treble or alto) with two tenors or two basses, conducted by a teacher or member of the Church with which the choir is connected. Each choir sang two pieces, one of which had to be R. Jackson's setting of "Who is this?" and either M. B. Foster's "The fields are all white," or Hartwell Jones' "March, march, onward, soldiers true." The test piece, "Who is this?" is a very delicate combination of major and minor modes, making it very difficult for an unaccompanied choir to sing nicely in tune. There were twelve entries. West Dulwich, however, failed to appear in consequence of the sudden illness of the conductor, Mr. J. H. Apted. The first choir to sing was Christchurch, Enfield, conducted by Mr. Stanley Woodfield. They did well. The second was Forest Gate Congregational, under Mr. S. M. Wilson; the third, Kentish Town Congregational, conducted by Mr. H. Gebhardt.

At the end of their singing of "Who is this?" the audience, which had not previously made any demonstration of approval, burst into spontaneous applause and a competent judge was overheard to remark that he had "never heard such an artistic performance by children." But Sunday-school children seldom get such an artistic leader as Mr. Gebhardt, who certainly deserves great praise for the delicate phrasing and expression he obtained. The rendering was a marvel of light and shade which could only have been obtained by assiduous rehearsal. "One who knows" says that a member of the Church choir, Miss Lucy Care, contributed to the success by coaching the altos through a difficult passage where their part oscillated between a minor and major third, and again at a sudden change from the dominant of A minor to the tonic of C major. Few of the choirs got the intonation correctly in this part. None of the choirs improved on this, therefore they were awarded the first prize, but the conductor was so affected by the success of his choir that his emotion would not permit him to confront the mass of people facing the orchestra to receive the certificate, and his smallest singer, May Apted, was led on to receive it.

The second, third, and fourth prizes of three, two, and one pound values were won by Bromley (Kent) Congregational, conducted by Mr. J. W. Medwin, Christ Church, Enfield, conducted by Mr. S. Woodfield, and Clapton (Chopham Road) conducted by Mr. Lake. Conductors would do well to pay stricter attention to pronunciation. There were instances of some villainous cockneyism by some of the choirs.

## Some French Organists and their Music.

BY J. CUTHBERT HADDEN.

THERE are organists who never play French organ-music, simply because they do not know it. They have got a general idea into their heads that everything of the French school is *bizarre* and frivolous—that there is nothing in it but the slippancies and fireworks of Batiste and Wély; and they fight shy of it as the devil is said to fight shy of holy water. Other organists who have looked into the matter for themselves, act more sensibly, because they know better. They know that while the French organ composers have given us much that is light and sensual, and quite unsuited for church use, they have also given us a wealth of thoroughly good, playable music—music full of charming melody and free, dazzling, harmonic progressions and labyrinths of contrasted movements, enough to move any one to ecstasy. So an enthusiast has described the best French organ music. Let us, then, hear something of the men who have given us of that best.

The great name is, of course, Guilmant. There is so much to say about Guilmant that I fear to begin, more especially as I have the pleasure of knowing him, and am tempted to enlarge upon his delightful personality. I was introduced to him by his pupil, Mr. J. K. Strachan, of Glasgow, to whom I am indebted for many of the particulars I am now about to set down. Alexandre Guilmant was born at Boulogne on the 12th of March, 1837. His father, who died a year or two ago at the advanced age of 93, was for nearly fifty years organist of St. Nicholas at Boulogne; and I understand that the little organ in Guilmant's study at 62, Rue de Clichy, was originally the workmanship of his grandfather, who was an organ builder. Young Guilmant had his first lessons from his father. He used to practise from eight to ten hours at a time with locked doors, tiring out a succession of blowers before he thought of giving in himself. At twelve he began to deputise for his father, and at sixteen he got his first appointment as organist at St. Joseph's, Boulogne. The next important incident in his career was his meeting with Lemmens, the celebrated Belgian organist. Lemmens was professor in the Brussels Conservatoire; Guilmant entered that institution, and soon became Lemmens' favourite pupil. After his appearance on the 2nd of April, 1862, at the dedication of the famous organ in St. Sulpice, Paris, he gave a recital by himself, when Professor Elwart wrote as follows: "The young artist, pupil of his father, and of the celebrated Lemmens, played a grand march on a theme by Handel. This Cavallé organ is so complicated in its combinations, that usually about a month is necessary to become acquainted with it thoroughly. M. Guilmant took but two hours to prepare himself. All admired the spirit and intellect of the organist, and after the recital he received the heartiest congratulations of those artists whom he had invited to attend. It is indeed a notable thing for a youthful artist to have left his predilections and his allotted work resolutely behind him, and gone forth to seek the bap-

tism of a Parisian verdict upon his rising fame." It is evident from this that Guilmant had achieved a considerable reputation before establishing himself in Paris in 1871. That fame he greatly increased by his journeys to foreign parts, particularly to England, where his talents found ample opportunities in various engagements, and in the dedication of a number of church organs. One of the recitals which won for him the highest honours was that given at the opening of the great organ of Notre Dame, at which he played with the greatest effect his "Marche Funèbre et Chant Séraphique," specially composed for the occasion.

The young organist very shortly afterwards found a position worthy of his powers. The deservedly-lamented Chauvet, of whom something will be said by and bye, died in 1871, partly from the effects of patriotic excitement, and Guilmant was nominated as his successor in the duties of chief organist at the Church of La Trinité. There are, it should here be remarked, two organs and two organists in all the leading churches of Paris—one to accompany the choir, and the other, the "chief" or "grand" organist, who has little if any part in the vocal accompaniments, but is compelled to show his best powers as a solo organist at each service. At La Trinité there are two fine organs, both by Cavallé-Coll, the chancel organ being in the hands of Salomé. Guilmant's organ, although in the matter of tone an instrument of the first class, is a comparatively small one, with only three manuals and forty-six stops. But, as I have heard him say, it is not size that he wants so much as quality; and I have known him decline to play on a big, three-manual organ of poor tone, what I have heard him play on a small two-manual when the voicing was good.

Mons. Guilmant, as Mr. Frederick Archer has put it, possesses all the necessary qualities which constitute a great organ virtuoso, together with a thorough many-sided education, unwearied industry, and a constantly practised memory, which enables him to retain the greatest works of the immortal masters of his art. At the same time, I have never seen Guilmant play without music; even for his own works he always uses a score, and I have turned for him the leaves of pieces which he must know as well as I know the "Old 100th." He remarks that organ music is more difficult to remember than other music, because in playing there are so many mechanical demands upon the mind. For improvisation he has—as he says one *must* have—a special gift. It should come as composition comes to the writer; mechanism must be thoroughly in the background; the ebb and flow of sentiment must be independent of even the intellectual thoughts of logic, form, or rule. One may be without the sentiment till the subject is given. That done, the mind warms as it proceeds, exactly as in conversation.

Guilmant objects to talk about the organ "imitating" the orchestra. The organ in his view is an orchestra in itself of a wholly distinct species. It must have its own instrumentation, its own composition. "I cannot bear overtures to operas on the organ," he says. Ideas must be properly transcribed if used. Portions of Wagner are suitable, but not all. The organ must have dignity, majesty, reverence. It is the instrument of



originality, in thought as in effect. It must not take on but create effects. The musical temperament is all that Guilmant asks in an organ pupil: the rest—the mechanical part—is always cultivable. The greatest difficulty of organ teaching, he says, is organ practice. For mechanism the pedal piano can be used; after that it is largely a matter of musical study, but a church organ is a necessity. It is very difficult to get a church to practise in in Paris. Catholics do not permit it, and Guilmant as a Catholic does not approve of using the sacred edifice for such a purpose. He laughs at the commonness of the custom in England, but thinks it must be bad for organs, especially "when young people love to make experiments." Personally, Guilmant is one of the most modest, refined, and sensitive men you could wish to meet. He is genial, open, and approachable on all sides. As a friend he unites with French courtesy an expansiveness of nature, a grave but inspiring style of expression, a smile that is hope and welcome, and a hand clasp, as some one has put it, with an encore in it. If only he could speak English more freely!

Guilmant's qualities and capacities as a composer are too well known and appreciated to need extended mention here. As Mr. Archer has said, he is the most prolific as well as the most important of living Frenchmen, his style possessing all the melodic charm of Lefébure-Wély, combined with a gravity of intention and scholarly development that the latter lacked. In fact, he combines the solidity of the classical school with the spontaneous melodic beauty of the modern, and, being a thorough master of the capabilities of the organ of to-day, he has enlarged his capacity for illustrated emotional thought. A deeply poetical feeling underlies even his least important works that one looks for in vain in the productions of his contemporaries of any nationality, most of whom are too apt to substitute mere contrapuntal skill for inspired ideas. He has also contributed to the *répertoire* of harmonium music with equal success, besides producing many excellent vocal compositions.

Next to Mons. Guilmant in the matter of artistic worth I would place Widor. Widor is a versatile and prolific writer of really classical music, and his works for piano and orchestra are very well known in his own country. For the organ he has written eight long and difficult symphonies of remarkable power and beauty; but unfortunately he has declared that this satisfies him in the way of organ composition, and that nothing more for his instrument may be expected from him. He may change his mind; in the meantime let us be thankful for what we have, especially for that lovely *Adante* in A flat in the Fourth Symphony.

As in the case of Guilmant, there is much that is interesting to be said about Charles Marie Widor. His father was an organist, and he still lives, I believe, at the age of ninety-four. Born at Lyons in 1845, Widor was educated there, and after studying at Brussels under Lemmens and Fétis, he became organist of St. Francis, Lyons, at the age of fifteen. Twenty-five years ago he succeeded Lefébure-Wély as organist of St. Sulpice, Paris, and there he remains. His instrument is a big Cavaille-Coll affair of five manuals and one

hundred speaking stops, and he manages it in a way which at once places him in the first rank of players. It is blown by five men, and the whole instrument is more like a lofty house than anything else. Widor improvises a great deal on it, for of course in the Roman Catholic service the organist is constantly obliged to "make out the time." The French organists evidently play under very different conditions from English musicians. A Parisian gossip says, for example, that if you want to see the pretty women of the French capital you can go to Widor's organ loft at St. Sulpice. The way to it is long and winding and dark, but no matter for that, Sunday morning is sure to find from four to six elegantly-dressed, handsome young women who deeply appreciate both organ and organist. One by one, like the topsails of craft passing by a fortress, saucy aigrettes, pink, blue, and black, glide by the yellow bulwark of the organ case, and seek shelter in the little caves of the loft overlooking the fairy scene below—the altar lights, the towers, the palms, and the well-decorated clergy. Here they chat and giggle, listen to the grand organ, and incidentally win a smile or a chat from the player. This reads delightful. But the young organist, we are assured, is no flirt, although he has that quality possessed by a few rare men, of keeping at bay while attracting the fair sex. He never makes eyes, whispers, speaks banalities, or flatteries—that is, not before the others! He speaks to all in a jolly, off-hand manner, tempered with respectful courtesy when not intimately acquainted. He looks eyes of all colours straight in the centre, grasps warmly the gloved hands, but is never for an instant adrift from his music. All this, however, is somewhat away from our main theme.

Widor declares against playing Wagner on the king of instruments—"his music is not made for the organ." He plays Bach, Handel, Haydn, Schumann, and Mendelssohn, and of course loves Bach best. Indeed he has made a special study of the great Leipzig cantor, and in many respects his "readings" are unique. "There must not be anything quick about Bach," he says. "He was not that sort of man. His writings do not indicate anywhere that temperament. His harmonies are peculiarly subtle; they escape the sense unless dwelt upon and held up before the mind." Bach and his contemporaries, he remarks, found it useless to register their works, for no means existed to graduate sonority. The old organ, as he puts it, had but two colours, black and white; and naturally all transition between black and white was rough and abrupt. The modern organ approximates more and more closely to the orchestra, and for it a new language and a new method of handling are necessary.

Widor teaches organ and composition three times a week at the Conservatoire. He is a man of very nervous temperament and somewhat curious manner. He is said to walk for half-an-hour up and down the façade of St. Sulpice before each service, such is his nervousness. In this connection Mr. Westlake Morgan, the organist of Bangor Cathedral—who was for some time organist of St. George's, Paris—tells a curious anecdote. Widor had invited Mr. Morgan to call upon him, which the latter accordingly did. "Knocking at



his door," says the English organist, "I received no response and went home; but when I really did see him some days after, he told me in a very unconcerned manner that he had heard me knocking the other day, but did not let me in as he was busy." When some one whom he does not wish to see *does* get in, he has a kind of stage arrangement in his room by which he can disappear behind a red curtain before the unwelcome visitor has set eyes on him! He lives alone in a somewhat dingy locality near the Quartier Latin. His music-room contains a pipe organ, an American organ, and a grand piano with pedal attachment; and for the rest it is just such a picture of disorder as you might expect to have from a man of Widor's temperament. The Parisian organists do not seem to be overpaid. Widor, Dubois, and Guilmant have the highest salaries, and that highest is only £120 per annum. Widor has only £50 a year for teaching the organ three forenoons a week at the Conservatoire. The best organists have from 16s. to £1 a lesson for a private course.

The organ compositions of Salomé are, I should think, better known in England than those of Widor. At any rate, they can be recommended to organists who are yet unacquainted with them with every confidence; for they combine with the grace and charm of melody all the characteristics of classical writing. There are now three volumes, each containing ten beautiful compositions, among them the well-known *Cantilène* in A minor, the *Grand Chœur* in A, and the much-played *Offertoire* in D flat. Salomé is co-organist with Guilmant at La Trinité, and in the absence of the master he of course takes the grand organ. Like Guilmant himself, he has extraordinary power as an extemporizer. His effects, says one who has often heard him, are at once delicate and pleasing, and his exceedingly fascinating and unpretentious manner have won for him the deepest regard of all students and lovers of organ music in Paris. Salomé was born in the French capital in 1834, so that he has just turned sixty. He received his training at the Conservatoire, where in 1861 he carried off the second Grand Prix de Rome, Dubois taking the first. He is a clever pianist, and among his other appointments he holds the post of professor of singing at one of the best musical schools in Paris.

Theodore Dubois, whose name I have just mentioned, has every right to be classed among the best men. He has not written very much for the organ, but he has produced some excellent things, including the "*Marche des Rois Mages*" (in which a high note is held on throughout to represent the star that guided the Magi), and the well-known "*Adoratio*" and "*Hosannah*," two of the three pieces published by Schmidt of Boston. Dubois is organist at the Madeleine, which is renowned for its musical services. He was only choir-master at first, but in 1877 he succeeded Saint-Saëns as organist. The organ is a large, four-manual instrument of Cavaille's, blown by three men, who work it by treadle and manual action! Dubois, who is in his fifty-eighth year, teaches at the Conservatoire, where he was himself educated. Last year he was chosen to fill the chair at the French Academy of Arts, rendered vacant by the death of Gounod. Dubois, says a French

writer, plays more nervously than Guilmant, less happily than Widor, more rigidly than either. Guilmant moves his pedals with the balls of small, short feet, Dubois with the toes of long, narrow ones; Widor glides over them as in dancing. Each looks down about three times during an offertory, not to see the words, however, but to read some of the street of foot-literature that is posted up all around there.

And now let us hear something of the lesser men whose names and works are known to our English organists. There is Eugène Gigout, for instance. He has played a good deal in London, and is the only organist in Paris who gives regular recitals during the winter. He has been for twenty-six years organist of St. Augustine's, Paris, where he has a three-manual instrument of fifty stops, built by Barker, the inventor of the pneumatic action. Gigout was a pupil of Clement Loret and Saint-Saëns. Bach is his favourite for organ. As to speed of playing, he says "there must be masterful fluctuations." No two play, or need play the same composition in the exact same tempo; the tempo, too, depends much upon the place in which one plays. In a small, round, concentrating chamber one can play much more rapidly than in a huge space like St. Sulpice. The main thing, he says, is to make the harmonies stand out, and to adapt the style of playing to the sentiment of the work played. Gigout regards Widor as the great Bach apostle of the organ in France.

Henri Deshayes has written some exquisite music for the organ which is too little known here. A Pastorale and a Meditation are to be specially mentioned. Coming from Rouen to Paris sixteen years ago, the dream of Deshayes' life has been to have a good organ to play on, and unfortunately at the Church of the Annunciation he has a very bad organ. Deshayes was for five years organist of the Spanish Place Chapel in London, and speaking from his experience then and later he says that English organists do not compare favourably with the French; they are "fine technicians," but "wholly lacking in imagination and fancy." Alexander Boëly wrote largely for the organ, and some of his works are occasionally played in England. He is considered a standard representative of earlier times by the now mature set, Guilmant having indeed included a very pretty piece of his in his "*Historical Organ Recital*" volume. Born at Versailles in 1785, he died in Paris in 1858.

Francois Benoist is known to us chiefly by some good things in Mr. Best's "*Cecilia*," but he is also entitled to remembrance as having been the teacher of Wély, Batiste, Salomé, Dubois, Chauvet, and Bizet. Charles Alexis Chauvet, as we have already learned, preceded Guilmant at La Trinité. He was born in 1836, and died when only thirty-four. "An advanced musical thinker and writer of great worth, he would no doubt have been a remarkable figure in organ-loft history had he lived." As it was, he was one of the foremost to imitate the new movement in organ art. Guilmant has arranged a charming little Andantino of his in A flat, and Best's "*Cecilia*" contains a popular "*Marche Religieuse*" from his pen.

## Nonconformist Church Organs.

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#### Great Organ.

1.—Bourdon .. .. .	16 feet.
2.—Stopt Diapason .. .. .	8 "
3.—Open Diapason .. .. .	8 "
4.—Principal .. .. .	4 "
5.—Flute .. .. .	4 "
6.—Twelfth .. .. .	2 "
7.—Mixture .. .. .	3 ranks.
8.—Trumpet .. .. .	8 feet.

#### Swell Organ.

9.—Salcional .. .. .	8 feet.
10.—Hohl Flute .. .. .	8 "
11.—Voix Celeste .. .. .	8 "
12.—Open Diapason .. .. .	8 "
13.—Gemshorn .. .. .	4 "
14.—Oboe .. .. .	8 "
15.—Mixture .. .. .	2 ranks.
16.—Cornopean .. .. .	8 feet.

#### Choir Organ.

17.—Dulciana .. .. .	8 feet.
18.—Lieblich Gedackt .. .. .	8 "
19.—Gamba .. .. .	8 "
20.—Clarionet .. .. .	8 "
21.—Harmonic Flute .. .. .	4 "

#### Pedal Organ.

22.—Bourdon .. .. .	16 feet.
23.—Bass Flute .. .. .	8 "
24.—Open Diapason .. .. .	16 "
25.—Octave .. .. .	8 "

#### Couplers.

26.—Swell to Great.	29.—Swell to Pedals.
27.—Swell to Choir.	30.—Choir to Great.
28.—Swell to Sub Octave.	31.—Choir to Pedals.
	32.—Great to Pedals.

Three Combination Pedals to Great Organ.  
Three Combination Pedals to Swell Organ.  
Footped Great to Pedal.  
Balance Swell Pedal.

**PLAYING A DEAD FLY!**—Mr. A. S. Rose in his new book, "Talks with Bandmen," says:—"A story is told of a trumpeter who invariably played with painful and punctilious accuracy. By this the reader must understand that he had a habit of sounding those obvious errors which occasionally occur in copying out orchestral parts. And then, to prove that he was right and the copyist was wrong, he would gravely hand up his copy to the conductor. One day at rehearsal this trumpeter, whom everyone longed to catch tripping, gave forth a murderously discordant note. The conductor stopped the orchestra, and repeated the passage. Again did the accurate gentleman give vent to an inaccurate sound. Thereupon an altercation ensued between conductor and trumpeter. To prove himself right the latter, as was his custom, passed up his part in triumph. Receiving the copy with impatience, the conductor glanced at it, and then, with withering scorn, exclaimed, 'This is *no note!* You have been playing a—dead fly!'"

## Music at the Grindelwald Conferences.

AMONG the many good objects to receive financial help out of the collections taken up from Sunday to Sunday at Dr. Lunn's Grindelwald Conference services is the fund for the erection of a new organ in the Parish Church in which the Conferences and other meetings have been held.

The present organ is very old, and has only one manual, with black naturals and white sharps, and an octave and quarter of pedals. It contains fifteen stops (but some of them so fuzzy and out of tune that they cannot be used), with brass registers like cupboard door knobs. Three of these are devoted to the pedal department, viz., a Bourdon, of which only some of the pipes will speak; Open Bass, which is so leaky as to be only usable with the loud organ; and a reed altogether impossible. The bellows, which are placed above the instrument, are very weak. On the whole, this poor "kist o' whistles" is in a very dilapidated condition, and the fund for the erection of a new instrument is commended to the attention of all those who would put these Grindelwaldians once more within musical civilisation.

The Conference services are conducted by the President, or, what is more often the case, by some minister of note holiday-making at Grindelwald.

Dr. Lunn has compiled a "Reunion Hymnal" for use at these services, containing one hundred hymns emphasising the importance of unity. A well-known, but not necessarily well-worn, tune is printed above each hymn, "with the object," as the editor says in the preface, "of securing hearty singing." The book contains some of the best hymns and tunes from modern hymnals.

The singing is led by Miss Lunn, who possesses an excellent voice, Mrs. Holdsworth Lunn presiding at the aforesaid organ.

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

### PROVINCIAL.

**ASHTON-UNDER-LYME.**—The new organ presented by Mr. Abel Buckley at a cost of over £2,000 has been opened by Dr. Peace.

**BESSES, NEAR MANCHESTER.**—On Sunday the 28th July, the Annual Flower Festival was held in the Congregational Church. The floral offerings were made by the scholars and friends during a brief preliminary service held at 2.30 in the afternoon. There was a good supply of flowers which were effectively arranged by the time for evening service, when this beautiful church presented a most attractive appearance, in addition to which a delightful aroma pervaded the place. The preacher was the Rev. W. Karfoot, M.A., L.L.D., of Leigh. Specially selected hymns, etc., were heartily sung by a good congregation. The choir, under the direction of Mr. Leaver, the organist and choirmaster, gave the following selection of music: Introit, "Lord of all power and might," E. Minshall; anthem, "Sing unto God with the voice of thanksgiving," Edwyn A. Clare; offertory sentences, "Let your light so shine," "Lay not up for yourselves" (Martin); vesper (unaccompanied), "On our knees we humbly pray" (with

fourfold amen) (Maxfield). A collection was made in aid of the church funds. The flowers were distributed amongst the sick, and hospitals in the locality as usual. Mr. Walker Allen, J.P., C.C., and Mr. John R. Ragdale, again kindly lent a supply of greenhouse plants for decorative purposes.

**BOURNEMOUTH.**—The Theatre here has been engaged by the Lansdowne Baptist Church (Rev. Wm. C. Minifie), for the Sunday evening services during the summer months, and an attractive musical service is arranged every week, conducted by Mr. J. J. Brazier, choirmaster, with Mr. Perman at the organ. There is a choir of sixty voices, and in addition to the organ, piano, and cornet, an orchestra of nearly twenty strings. For half-an-hour prior to the service—from 6.30 to 7 o'clock—vocal and instrumental selections are given by the band, and a hymn or anthem by the choir. That this is appreciated is evident by the fact that at 6.30 the building (which holds over 1,500 persons) is full. At 7 o'clock the service proper commences, and Sankey's collection is used. In the course of the evening a solo is given by a well-known vocalist—recently Mr. J. W. Mannell sang "Nazareth," and Miss Lizzie Wynn, "The Holy City," and on another occasion Miss Effie Walden gave "But the Lord is mindful" (*St. Paul*). During the collection the orchestra play a piece, and at the close of the service, immediately before the after meeting, the choir again rendered a suitable anthem.

**BRADWELL.**—The annual choir sermons at the Wesleyan Chapel were preached on the 11th ult. Excellent singing was conducted by Mr. D. Evans, Mr. Witcomb presiding at the organ.

**CARLISLE.**—A new organ, presented by two members of the congregation, has been opened in Fisher Street Presbyterian Church by Mr. Sayer, who gave a recital.

**HUNTINGDON.**—Mr. Robert Honey, of Sheffield, an accomplished cornet player, played several solos at Trinity Church on a recent Sunday evening. Mr. Frank Clarke, the able organist, also played several pieces in excellent style.

**NOTTINGHAM.**—On Sunday afternoon, July 28th, the third of a series of musical services by the Nonconformist Choir Union was given in Queen's Road Congregational Church. A choir of 100 voices, under the conductorship of Mr. J. F. Blasdale, sang very efficiently Mr. John Adcock's prize hymn tune, and the anthems, "Great is the Lord" (Bruce Steane) and "I will lay me down in peace" (F. Bates), also the choruses, "God, Thou art great" and "Thou Earth, Waft sweet Incense" (Spohr), and Mendelssohn's "O Come, let us Worship," the solos in the two latter being well sustained by Miss Towle and Mr. Arthur Brown respectively. Miss Towle also sang Paul Rodney's "Calvary" and Mr. Brown "Ave Maria" (Mascagni), both acquitting themselves admirably. Mr. R. H. Turney gave a selection on the violin, and with Messrs. Redgate and Hodgkinson played Haydn's Trio No. 1, which was rendered in praiseworthy fashion. The able accompanist was Mr. A. R. Gibson, L.Mus., L.C.M., and Mr. John Davis presided at the organ. Mr. W. Lee, J.P., occupied the chair, and commended the operations of the Nottingham Nonconformist Choir Union to the sympathies of the congregation. The collection taken afterwards amounted to £3 9s. 1½d.

**ROSS.**—A silver tea and coffee service and framed address were presented to Miss Ethel Marsh in recognition of her services as honorary organist at the Baptist Church, on the occasion of her marriage with Mr. W. F. Evans of Portsmouth.

**SHEFFIELD.**—The organ in Mount Pleasant Wesleyan Chapel having been renovated, was re-opened by Mr. F. James of Leeds. Mr. J. S. Hayne is organist of the chapel.

## Correspondence.

### "ATTACK" IN HYMN TUNES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—I am pleased to see the letters on the above subject now appearing in your paper. I heartily give my approval of the use of the leading half-second as being the most useful and correct method of starting the hymns. In playing services at a number of different churches, I have had an opportunity of noticing how the best start is made, and I can safely say that having always given the short treble note first, I have always had a good start; whereas had I come down on the first chord with a "splash," I should either have had to stop on that chord to wait for the choir to begin, or else by going on I should have found myself at least one beat ahead through the verse. The reason is obvious. An organist when seated at his keyboard has no visible means of letting his choir know the precise moment of starting, and I maintain that no safer method can possibly be employed than that of the half-second air lead especially to the man who goes, a stranger, to accompany a choir he has never seen before.

"H. B." may be a man of considerable experience, a good organist and his choir may sing well, still I remain unconvinced by his letter. I note with pleasure that the men who employ this rule are the best musicians, and organists whom "H. B." would be compelled to place in the front rank.

I cannot say I quite agree with Mr. Attwater. I believe that any average choir think precious little of you, unless you do "lead" them and very decidedly too. I will admit "accompany" softly, use your solo stops so that the singing is not drowned; but how many choirs would quickly go to pieces, were they not "picked up" and "led" by the organist. Here comes in the necessity at times of the use of the more "staccato" touch. To use it throughout, as some organists do, is absurd, unnecessary, and contrary to the rules of legitimate organ-playing, but as Mr. Darnton well puts it, "The occasional use of the 'staccato' is like the 'warning' note, a necessary deviation from true artistic methods which must be admitted for other and more important reasons.—I remain, yours faithfully,

FREDERIC E. SPARROW.

Choirmaster, Finchley Presbyterian Church.

### WHICH WAS COMPOSED FIRST?

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I wonder if many of your readers have noticed the remarkable similarity between the first eight bars of the tune *Budleigh*, No. 303, Congregational Church Hymnal, and the first eight bars of Pearsall's well-known part-song, "O who will o'er the downs." They are in the same key, and almost note for note the same. It is a pity that the editors inserted the tune, as the memory of the humorous words of the part-song spoils the effect of the hymn. ANTI-PLAGIARIST.

### HYMN TUNE "CALM."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—With regard to the Hymn Tune "Calm" now under discussion, said to be by the Rev. Dr. J. B. Dykes, I am in a position to affirm that he is the composer, as I obtained it in MS. from him myself whilst assistant-organist at Durham Cathedral, in the same key and note for note as in the *Strand Magazine*. I have used it in Harpenden Parish Church for twenty-four years, where I am organist and choirmaster.



I frequently played at Dr. Dykes' Church, St. Oswald's, Durham, as his organist was getting old and nervous.—I am your obedient servant,

CHAS. BENNETT KAYE.

P.S.—We never use the tune "Calm" to "Sun of my soul," as Canon Vaughan prefers it to "As through this wilderness I stray." When I had the tune in Durham I never saw the name "Calm" to it.

### Reviews.

*Spring-time and Harvest.* By Charles Darnton. Sunday School Union, 57 and 59, Ludgate Hill, E.C. 6d.—This is a short Cantata, specially for use at Harvest Festivals, though not inappropriate for any time. It is very melodious and bright. It is, moreover, quite simple. The solos are not beyond the powers of an average choir-singer. Old notation and Sol-Fa are combined, and the work is scored for orchestra. As an easy and effective work we can commend it.

### Staccato Notes.

MR. W. E. BELCHER has been appointed deputy organist at Leeds Town Hall.

SIR ALEXANDER C. MACKENZIE is composing a Suite for pianoforte and orchestra for Paderewski, who intends to perform it on his American tour.

THE London Academy of Music has decided to adopt the French diapason normal pitch.

M. AUDRE MESSAGER, the composer of "La Basoche" and "Mirette," and Miss Hope Temple were married last month.

THE National Conference of Tonic Sol-faists will be held in Glasgow this month.

A VOLUME of Reminiscences by Mr. Clark Russell, the composer of "Cheer! Boys, Cheer," will shortly be published.

WAGNER's heirs received about £4,000 last year as author's rights.

BRAHMS is now setting to music some songs by Johannes Ambrosius.

THE Llanelly National Eisteddfod proved a great success. Sir Joseph Barnby, who was the principal adjudicator, spoke in high terms of the singing; that of the Treorkey Choir being the best he had ever heard.

DR. J. G. BENNETT, F.R.C.O., F.R.A.M., one of our rising musicians, has been appointed organist and choir-master at Lincoln Cathedral.

MR. CHARLES MACPHERSON, formerly of the Royal Academy, has been appointed sub-organist of St. Paul's Cathedral. As a boy he was a chorister at St. Paul's.

DR. WILLIAM DONE, organist of Worcester Cathedral, died last month. He had been connected with the Cathedral for seventy-five years. Mr. Hugh Blair has been appointed to succeed him.

### To Correspondents.

ANIMATO.—Yes. It should certainly be taken at a good speed.

W. B.—We cannot say. You could get the information at the British Museum reading-room.

ENTHUSIAST.—Don't let your zeal outdo your discretion. You will be wise to wait a month or two before proceeding.

CHOIRMASTER.—"Seek ye the Lord," (Roberts), published by Novello and Co., is just the thing you want.

The following are thanked for their letters: C. F.

(Barnsbury); W. T. (York); J. J. E. (Oxford); T. B. (Morecambe); D. M. (Christchurch); C. C. (Grimsby); W. F. L. (Dublin); J. R. (Llandudno); A. W. (Bedford).

### Accidentals.

YOUNG LADY (*in music store*).—"Have you 'A Heart that Beats with Love'?"

Clerk (*blushingly*).—"No, miss; I would consider it highly imprudent at a salary of twenty-one shillings a week."

A BURLINGTON girl is learning to play the cornet, and her admirers speak of her as "the fairest flower that blows."

MISS AMATEUR.—"Are you musical, Professor Blisten?"

Prof. Blisten.—"Yes; but if you are going to play anything, don't mind my feelings."

WOOL.—"How do you like your new flat?"

Van Pelt.—"All right, except that the man across the hall is learning to play the flute."

Wool.—"You ought to get an accordian."

Van Pelt.—I did; that's why he got the flute."

MME. PARVENU.—"Can I get you and your orchestra to play at my *soirée* next Thursday night?"

The Orchestra Leader.—"Certainly."

Mme. Parvenu.—"Well, you may consider yourself engaged. But I want to make arrangements to hire you by the piece, do you understand? The last time I engaged you by the hour; and your men took advantage of it and played slow soft things most of the time."

MR. FLATTEHOUSE.—"That upright piano next door will drive me crazy."

Mrs. Flattehouse.—"How do you know it is an upright piano?"

Mr. Flattehouse.—"Because it never plays anything but hymn-tunes."

AUNT MANDY (*at concert*).—"Now, what's the next thing to be done?"

Uncle Josiah.—"They're goin' to sing 'For a Thousand Years.'"

Aunt Mandy.—"For goodness sake, Josiah! you'd better sell the tickets, or telegraph the children what's keepin' us."

"CHILDREN," said the superintendent of a certain Sunday-school, "do you remember what is said of the lilies—how 'they toil not, neither do they spin, and yet'—will some boy or girl finish the quotation?"

And a dear little girl in a pink dress rose and said: "Sullivan in all his glory was not arrayed like one of these."

ONE Saturday morning two little boys were playing marbles on the steps of a church. The pastor, coming out and seeing them, said:

"My little men, do you not know that it is wrong to play marbles on the steps of the house of the Lord?"

One of the little boys looked up and said: "Oh, He isn't here to-day; He's over at the Jewish synagogue."

WIFE.—"Why, Walter, I thought you had more sense than to buy a banjo. You know the lodger upstairs worries us nearly to death with his."

Husband.—"Calm yourself, my dear. That's the one I've bought."



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November, 1891, contains—

Postlude. Walter Porter, F.R.C.O.  
Prelude. H. Ernest Nichol, Mus. Bac.  
Meditation. Bruce Steane, Mus. Bac.

January, 1892, contains—

Postlude. D. R. Munro.  
Andante. B. Jackson, F.R.C.O.

March, 1892, contains—

Andante in A. Arthur Berridge.  
March in D. W. Henry Maxfield, Mus. Bac.

May, 1892, contains—

Prelude and Fugue in F. Bruce Steane, Mus. Bac.  
Adagio. Geo. Shinn, Mus. Bac.

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P.S.—We never use the tune "Calm" to "Sun of my soul," as Canon Vaughan prefers it to "As through this wilderness I stray." When I had the tune in Durham I never saw the name "Calm" to it.

### Reviews.

*Spring-time and Harvest.* By Charles Darnton. Sunday School Union, 57 and 59, Ludgate Hill, E.C. 6d.—This is a short Cantata, specially for use at Harvest Festivals, though not inappropriate for any time. It is very melodious and bright. It is, moreover, quite simple. The solos are not beyond the powers of an average choir-singer. Old notation and Sol-Fa are combined, and the work is scored for orchestra. As an easy and effective work we can commend it.

### Staccato Notes.

MR. W. E. BELCHER has been appointed deputy organist at Leeds Town Hall.

SIR ALEXANDER C. MACKENZIE is composing a Suite for pianoforte and orchestra for Paderewski, who intends to perform it on his American tour.

THE London Academy of Music has decided to adopt the French diapason normal pitch.

M. AUDRE MESSAGER, the composer of "La Basoche" and "Mirette," and Miss Hope Temple were married last month.

THE National Conference of Tonic Sol-faists will be held in Glasgow this month.

A VOLUME of Reminiscences by Mr. Clark Russell, the composer of "Cheer! Boys, Cheer," will shortly be published.

WAGNER's heirs received about £4,000 last year as author's rights.

BRAHMS is now setting to music some songs by Johannes Ambrosius.

THE Llanelly National Eisteddfod proved a great success. Sir Joseph Barnby, who was the principal adjudicator, spoke in high terms of the singing; that of the Treorkey Choir being the best he had ever heard.

DR. J. G. BENNETT, F.R.C.O., F.R.A.M., one of our rising musicians, has been appointed organist and choir-master at Lincoln Cathedral.

MR. CHARLES MACPHERSON, formerly of the Royal Academy, has been appointed sub-organist of St. Paul's Cathedral. As a boy he was a chorister at St. Paul's.

DR. WILLIAM DONE, organist of Worcester Cathedral, died last month. He had been connected with the Cathedral for seventy-five years. Mr. Hugh Blair has been appointed to succeed him.

### To Correspondents.

ANIMATO.—Yes. It should certainly be taken at a good speed.

W. B.—We cannot say. You could get the information at the British Museum reading-room.

ENTHUSIAST.—Don't let your zeal outdo your discretion. You will be wise to wait a month or two before proceeding.

CHOIRMASTER.—"Seek ye the Lord," (Roberts), published by Novello and Co., is just the thing you want.

The following are thanked for their letters: C. F.

(Barnsbury); W. T. (York); J. J. E. (Oxford); T. B. (Morecambe); D. M. (Christchurch); C. C. (Grimsby); W. F. L. (Dublin); J. R. (Llandudno); A. W. (Bedford).

### Accidentals.

YOUNG LADY (*in music store*).—"Have you 'A Heart that Beats with Love'?"

Clerk (*blushingly*).—"No, miss; I would consider it highly imprudent at a salary of twenty-one shillings a week."

A BURLINGTON girl is learning to play the cornet, and her admirers speak of her as "the fairest flower that blows."

MISS AMATEUR.—"Are you musical, Professor Blisten?"

Prof. Blisten.—"Yes; but if you are going to play anything, don't mind my feelings."

WOOL.—"How do you like your new flat?"

Van Pelt.—"All right, except that the man across the hall is learning to play the flute."

Wool.—"You ought to get an accordion."

Van Pelt.—I did; that's why he got the flute."

MME. PARVENU.—"Can I get you and your orchestra to play at my *soirée* next Thursday night?"

The Orchestra Leader.—"Certainly."

Mme. Parvenu.—"Well, you may consider yourself engaged. But I want to make arrangements to hire you by the piece, do you understand? The last time I engaged you by the hour; and your men took advantage of it and played slow soft things most of the time."

MR. FLATTEHOUSE.—"That upright piano next door will drive me crazy."

Mrs. Flattehouse.—"How do you know it is an upright piano?"

Mr. Flattehouse.—"Because it never plays anything but hymn-tunes."

AUNT MANDY (*at concert*).—"Now, what's the next thing to be done?"

Uncle Josiah.—"They're goin' to sing 'For a Thousand Years.'"

Aunt Mandy.—"For goodness sake, Josiah! you'd better sell the tickets, or telegraph the children what's keepin' us."

"CHILDREN," said the superintendent of a certain Sunday-school, "do you remember what is said of the lilies—how 'they toil not, neither do they spin, and yet'—will some boy or girl finish the quotation?"

And a dear little girl in a pink dress rose and said: "Sullivan in all his glory was not arrayed like one of these."

ONE Saturday morning two little boys were playing marbles on the steps of a church. The pastor, coming out and seeing them, said:

"My little men, do you not know that it is wrong to play marbles on the steps of the house of the Lord?"

One of the little boys looked up and said: "Oh, He isn't here to-day; He's over at the Jewish synagogue."

WIFE.—"Why, Walter, I thought you had more sense than to buy a banjo. You know the lodger upstairs worries us nearly to death with his."

Husband.—"Calm yourself, my dear. That's the one I've bought."



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